

# JOURNAL OF COLLEGE RADIO

MARCH, 1970



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# JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

Department of Radio-TV-Film  
Oklahoma State University

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## ON THE COVER

The FCC's newest Commissioner, Robert G. Wells, of Garden City, Kansas, in a discussion with the Journal's Editor, Ted Leitner. A complete interview with the Commissioner is contained in this issue.

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# PUBLISHER'S REPORT

JACK DESKIN

This month I would like to discuss Part 15 of the rules and regulations. This is an area that directly involves over 50% of the college stations—the low power ones.

Last spring the Federal Communications Commission released Docket 18426 which contained proposals for modifications of Part 15 of the Rules and Regulations. This is the part that does have regulatory power over campus limited AM broadcast stations. Of course, my terms may be wrong in referring to it as broadcast stations. This past summer I talked with a college radio "broadcast station" which was trying to obtain a license from the Commission for a two-way radio in the reserved band for broadcast use. This was denied because the entity was not a broadcast station. When the station re-applied for a license in the business band, it was denied because the station was going to "broadcast" it. One division of the FCC says low power stations are broadcast while another division says they are not. To avoid confusion, I will refer to them as radio stations.

Back to the docket mentioned above. It was basically concerned with the rising tide of radio interference. Several types were mentioned, but not college radio. FCC type approval requirements were proposed for all future devices manufactured for operation under Part 15. To my knowledge, there was only one company or organization which responded to the proposed rulemaking, needless to say, which might affect college radio.

It was a little disheartening to attend the Board of Directors meeting of the Intercollegiate Broadcasting System last September and have the board decide to take no position on the proposal nor file any comments with the Commission.

The one company that did respond, Low Power Broadcast Co., filed a detailed and well-prepared brief on the matter. LPB repeated its longstanding position of favoring additional standards and regulations of a *reasonable nature* governing college radio. According to Mr. Richard Crompton, LPB president, "This would improve the statute and responsibility of college radio, in part by the elimination of the few irresponsible operations who degrade the others." The LPB submission made four recommendations:

1. Require posting in the station of annual certification of compliance with Part 15, as conducted by a responsible engineer.
2. Increase in permitted field strength to 50 microvolts per meter at 500 feet (representing about a X10 increase). Supporting this, it cited the fact that it is virtually impossible to measure 15 microvolts in the AM broadcast band because of the high noise level.
3. The required applicability of equipment performance specifications of Part 73 (governing commercial AM broadcast transmitters) in areas such as audio frequency response, audio distortion, modulation capabilities, harmonic output, etc., with the exception of the frequency stability requirement.
4. The insurance of technical standards of commercial college radio transmitters by the requirement of certification or type approval.

The IBS board have their reasons why they will not take a stand. I just don't happen to know what they are. From my point of view, and it in no way reflects the views of the official IBS policy, when any matter is proposed which concerns college radio, there should be a position taken by the association.



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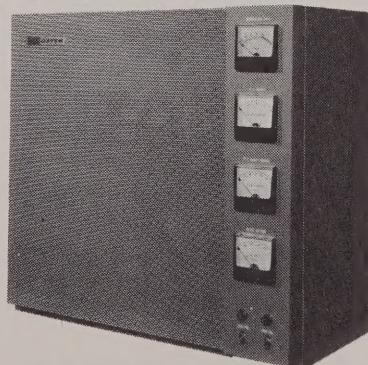
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## FROM THE EDITOR

TED LEITNER

With April 3rd fast approaching, student broadcasters from all across the nation and Canada will be converging on Chicago's LaSalle Hotel for the 31st annual IBS National Convention. Hopefully, their trip back to home base will be with more enlightenment than existed before the workshops, speeches, discussions, etc.

Conventions are, at best, a mixed blessing. Granted, the basic premise behind organizing, financing and operating one is sound enough, but what actually happens during the festivities is strictly up to the individual participants. All the planning and advance work can be for naught if a state of apathy is prevalent at all among the broadcasters involved. Note, the word *broadcasters* is used, and not the term, *students*.

It can safely be said that many student broadcasters hardly consider themselves to be anything but underpaid, and sometimes, underprivileged trainees. But the true facts do show that the college student who sits behind a microphone has an impact and influence on his audience that is proportional to the average commercial operator.

Many stations can cite examples of incidents that have shown the results of their remarks on the air. An example concerned me while I worked with a student station and had the responsibility of management over what was said and done behind that microphone.

The incident came about during a snowstorm, when numerous students were beginning to roam the campus and become engaged in "snowball fights" with factions of opposing dorms or fraternities. After awhile, listeners began calling the station during a "request-line" show and challenged other people or living groups to meet at a pre-arranged locale and do battle with one another. The disc jockey on the air, in all innocence, continued to take the calls and relay the messages from one group to the other. Finally, a particular fraternity house on campus challenged any "independents" to come to their front lawn and take on the "Greeks" in a snow-battle.

What ensued was not far from a first-class riot. Hundreds of students converged on the house and the battle was on. Also converging at approximately the same time were dozens of police cars and highway patrolmen. After the fracas was broken up, the police tried to determine how the fight actually started and it didn't take them long to trace it to the source.

Most of the students who were questioned exclaimed, "I heard about the challenge on the campus radio station. We were all challenged; we had to go over." It was at that point that at least one disc jockey, on at least one campus in this country, learned the true meaning of the responsibility and influence he had when it came to communicating with his audience.

During the course of one 24 hour day that followed, the station's faculty advisor was telephoned by the Chief of Police, Director of Campus Safety and Security, Dean of Student Affairs, and the university president. All the necessary excuses and apologies were exchanged but the damage had been done, and then some. The disc jockey who thought he had hardly any listeners at all and a minimal effect on the handful he did have knows the true story of college broadcasters now.

What does all this have to do with Chicago? The parallel is simple. Too many student broadcasters have operated under the self-inflicted stigma of trainee and amateur for too long and it's time for them to emerge from the shell and re-evaluate their role in the broadcasting industry.

All too often, students tend to take conventions and seminars as anything but serious business and a place where much can be learned. Just last week, at a seminar involving students, several of the participants left the conference at the mid-way point and completely disregarded most of the opportunities to talk to the guests and interact with the various students from other schools. Without doubt, there are parts of a convention that are boring, but the good certainly outweighs the bad. After watching students stare blankly into space during discussions of the Fairness Doctrine, strike applications, etc., it appalled me to see some of them trek to the nearest tavern during later sessions, when they might have cleared up all the questions they had about the various subjects.

Don't make the mistake of "ignorance by absence" during the proceedings coming up on the 3rd, 4th and 5th of April in the Windy City. Bill Kohlstrom, IBS's Vice President for Planning and Development and Convention Chairman, has worked long, hard hours to make this a conference that will benefit all college broadcasters. With the responsibility that you, as broadcasters, have, this will be one convention that just might be worth your efforts of travel, and endurance.



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# WELLS INTERVIEW



*"In all deference to Mr. Johnson, I have told him privately so I can tell you publicly, I know more about the broadcasting industry at the grass roots than he does."*

Without doubt, there have been many accusations and generally unkind things said about Commissioners of the Federal Communications Commission throughout the years. Regardless of the criticism, it can truly be said that the men of the Commission have been fairly candid in their dealings with the press and have made their feelings well known to the broadcaster.

In speaking to a joint seminar of the Oklahoma Broadcasters Association and

the University of Tulsa on February 6th, (story in this issue), Robert Wells, a member of the Commission only since November 6, 1969, after working in broadcasting for close to 35 years, was fair and generous in answering the questions of scores of broadcasters and students.

The interview that follows was conducted by the Journal's Editor, Ted Leitner, with Mr. Wells during the Tulsa seminar.

**JCR:** Commissioner, you're the only member of the FCC who is a former broadcaster. When you were asked to serve on the Commission was there any feeling of possibly joining the "enemy camp" or any mixed emotions on your part?

**Wells:** Not so much with me as there was with other people, I think. It's sort of like putting a bandit on the jury type of thing, but for me, no. My first inclination was that I would never be interested in it; not so much that I wouldn't be interested but it would create so many problems personally and financially that I would not care to do it. But, in all candidness, I must say that it's mighty easy to turn down something that has never been offered to you. But, when the time came and the word was, do you want this or don't you, I didn't hesitate, as inconvenient as it was with moving family and disassociating myself financially and physically from the broadcast business and I still went. I don't take Presidential appointments lightly and I don't think anybody should.

**JCR:** A lot of talk about the FCC and most of the publicity has been about the so-called Johnson-Cox faction within the FCC. What about the appointment of Dean Burch and yourself, two Republicans, by President Nixon. Can it be called a counter move or sort of a balancing out of the present ideological structure of the Commission.

**Wells:** Ted, people always try to make something political out of the FCC, and the appointments are, of course, political, since you're appointed by the President. By law, no more than four members of any one party of the seven members. As of now we have four Democrats, because Dean Burch and I, both being Republicans, replaced Republicans. But, the odd part of it is that the three Republicans on the Commission have been practically seeing things exactly the same as the Democratic members of the Senate Commerce Committee, whereas the Democratic members of the Commission have seen things the other way. So, I don't think there's a vote cast at the Commission where a fellow thinks, well, I'm a Republican and I'm going to vote this way, or I'm a Democrat, I'm going to vote that way. I don't subscribe to that theory and I don't think it has a thing to do with it. It happens now that we've had some 4-3 votes, which were, as some people say, along party lines. True, they were, but I submit to you that it's happenstance and

those are not political votes. They're a matter of philosophy.

**JCR:** Commissioner, there was recently a ruling on a proposed college network in the FCC. The letter that was issued by the Commission said that they (the FCC) would have to re-examine their rules concerning college, limited-area broadcasting because the inter-connecting of all the small radio stations with small audiences would bring about a change. Do you see a change being brought about in the rules as they pertain to college stations in the future because of the possible increased audience?

**Wells:** Well, if there's a need for it and there's a demand for that type of broadcast, the Commission is naturally going to do everything they can to fit them into the broadcast spectrum. Again, we get back to the idea that space on the broadcast band is limited. Naturally, there are more people that want to use it than the space that's available. If there weren't, we wouldn't need regulation. A newspaper, and I've been a newspaper publisher, too, is kind of a nice deal. When you run out of space you print another page. We can't do that in the broadcast field and that's where the regulation starts, of course. You don't have enough commodity to pass around, so, in effect, we're a rationing bureau.

**JCR:** A lot of talk has been about what the priority of events should be as far as the actions of the Commission. Dean Burch has seemingly changed the priorities that say, Nicholas Johnson might have wanted. What about what you think the priorities are, things that have to be met and dealt with right now, be it CATV, obscenity, etc.

**Wells:** Well, you've mentioned two things that have an entirely different impact. One is a matter of form and the other is a matter of where are we going, like with CATV. Tremendously important decisions have to be made on that and they are high on the priority list. There must be some decisions made soon about issuing permits for people to put up domestic satellites for communication. And this is a far-reaching thing. I say it's far-reaching, that's easy to say, but how far I don't know, and nobody knows. We have no history to go on, no background, and the decisions we make on this are going to be felt in the year 2000, I suppose. I just trust that they're reasonably prudent decisions.

**JCR:** Commissioner Johnson wrote an article for the Journal in December and in that article he addressed the student broadcaster and said, "If you're going into broadcasting, my advice to you is simple: Go in with your bags packed. And make sure that everyone knows you're not going to stay no matter what." What's your advice to the student broadcaster, say, in deference to what Commissioner Johnson gave?

**Wells:** Well, Commissioner Johnson and I disagree on some things. I disagree with him on this, in that he made that sound like a blanket indictment of the whole broadcast industry. In all deference to Mr. Johnson, I have told him privately so I can tell you publicly, I know more about the broadcast industry at the grass roots than he does. Sheer fact of training; he knows more about law than I do, too, because he's a lawyer! But that's not true in every case. Here (Tulsa) and every chance I get, I urge young people to go into the field. It's a fascinating way to make a living. Self-satisfying, too.

**JCR:** We mentioned your being the only one on the Commission with broadcast experience. Do you really feel that having this experience in the industry will be advantageous to you in dealing with the other members of the Commission?

**Wells:** Oh yes. I find it quite an advantage and I think the other Commissioners are finding that it has added a depth to the Commission. Not just that I'm there, but anyone who has spent his life in the broadcasting field would add to it. Frankly, I find other items in the Commission of more interest to me than the broadcast field. Such as I've mentioned, where do we go with CATV and domestic satellites, because those are so new and they're so far reaching, with the effects of the policies that we are establishing now. Others are just worried about current rules and regulations in the system that we already have and are trying to improve. We're talking about new things on this other matter. So it's very exciting and fascinating. It just sort of scares you when you go into a new field. I'm not alone. There are seven Commissioners there and there are no experts on satellite communications, since we've had no history.

**JCR:** Getting back to obscenity and the priority of actions by the FCC. Al-

*Continued to page 8*

## WELLS INTERVIEW

From Page 7

though obscenity is prohibited in the Communications Act itself, the problem comes from defining exactly what obscenity is. What do you think the direction of the Commission will be in trying to define it in a permissive atmosphere that we have?

**Wells:** And we do have a permissive society. I'm much more permissive than I was a few years ago. This is before your time, but you probably remember "Gone With the Wind," when Rhett Butler about shattered the whole theater audience of the entire nation by that mild remark, which I'd be perfectly free to say now and it wouldn't even raise an eyebrow on the air. So, it is much more permissive. We have changed our attitude toward things. How far we've gone is the problem

and how far we should go. The Supreme Court has upheld that as far as printed matter is concerned, as far as the theater is concerned, as far as motion pictures are concerned, there's practically no such thing as obscenity or profanity that is abusive to the private individual. But this is a matter where a man pays his money to go to the theater or see a picture show or he pays his money to buy a book. It is different in television and radio, that comes right into your home and you don't know what's going to be on at any certain time or who is going to say what, it is a different item. I am not satisfied in my own mind, far from it, that anything goes. Now you can say to me, okay Commissioner, then you're talking about censorship. I must admit you have a point. It's a thin line I'm trying to walk there. I'll defend any man's right to say what he wants to as far as content is

concerned, that goes without saying. I just don't believe he has the right to say it in any sequence of particular words or any manner in which he wishes. I just can't go that far. I'm a midwesterner and I'm Victorian, maybe, or prudish but I can't buy it, myself. But the Supreme Court has never said that on TV and radio such and such is obscene or profane. We've never had a case. I presume that before too long they'll probably get a case before them. And if they tell us the same as they have in books, that anything goes, then I can quit worrying about it and move on to other things.

**JCR:** Put yourself, if you can, in the shoes of a college radio newsman. He works on campus at a student station and the civil unrest and the campus disorders affect him greatly. What responsibility should the newsman have in deciding what to put on the air and what he shouldn't? Where do you draw the line in covering this type of disorder that the college newsman faces?

**Wells:** Again, we get back to a judgement decision and we get back, as the Commission does, as just depending on the good judgement and the fairness of the licensee. I know that's an ambiguous answer but it's an ambiguous question. I don't know how you can just tie it up in a package. The system may not be, and is not, perfect. I don't know a better substitute.

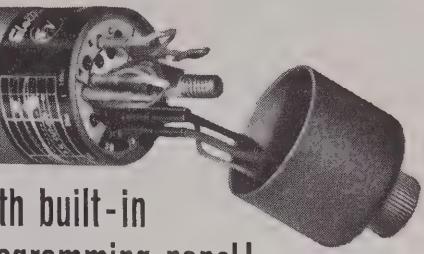
**JCR:** This is sort of a vague question, as far as the direction we're taking in broadcasting. You've mentioned the changes that have come and will come in the Commission. What direction do you think we'll take as far as regulation with the FCC, granting that this will be the system that is used to regulate broadcasting in the future? Will it become more stringent or possibly take a more hands-off, *laissez faire* attitude?

**Wells:** Well, as the Commission is made up right now we're not going ahead with any full-tilt increase in regulation, but the momentum is already there for some increase in regulation. People are more interested in looking at the licensees of their local operations. I think in all fairness, although I might not agree with it, we can look for, maybe, more regulation than less, again, because there's going to be more and more demands for a limited amount of space. So, more rules, more regulations and it's not a very pretty picture, but there it is.



*"I'll defend any man's right to say what he wants, as far as content is concerned. . . I just don't believe he has the right to say it in any sequence of particular words or any manner in which he wishes."*

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Speaker's panel at the Tulsa University seminar included (l. to r.) Gordon Coffman, a Washington, D.C. broadcast lawyer, FCC Commissioner Robert Wells, and Ed Dummit, Director of Broadcasting at the University of Tulsa.

The first annual Seminar in Broadcasting was held on the campus of the University of Tulsa on Friday, February 6, and was co-sponsored by the University and the Oklahoma Broadcasters Association. OBA President, Ken Greenwood, welcomed the assembled broadcasters and broadcasting students from all over Oklahoma and several adjoining states. Greenwood, who is also president of Swanco, Inc., opened the session by endearing himself to most of the broadcasters present when he stated that contrary to what has been said by certain men in high places during the past few months, politicians are just as guilty of misusing the news media, especially broadcasting, as are the news commentators who have been so severely indicted as of late. He then introduced the topic of the seminar, perhaps more accurately than even he realized, when he said that the day's discussion would concern itself with "some good news, some bad news, and some Agnews." Succeeding events proved him to be a prophet.

The guest speakers had been chosen as representative of various areas of the broadcasting industry. Their titles indicated that they were, and they later proved themselves to be, distinguished gentlemen and quite knowledgeable about their special areas of broadcasting and the industry as a whole. The speakers included: Dick Cheverton, news-editorial director for WOOD AM, FM, and television stations, Grand Rapids, Michigan. Mr. Cheverton received the Radio-Television News Directors Association Distinguished Achievement in Broadcast

Journalism and Sigma Delta Chi Distinguished Service in Journalism awards; David Croninger, President of Metromedia Radio Group, New York; and Willard E. Walbridge, Chairman of the Joint Boards of the National Association of Broadcasters and vice-president and general manager of KTRK television in Houston, Texas.

The seminar had barely begun, however, when Mr. Greenwood's words began to take on a very definite meaning.

#### SOME BAD NEWS

The bad news of the day, in the minds of the broadcasters anyway, can be summed up in two words: *government control*. Recent events such as the Vice-President's attack on the broadcasting industry, the Supreme Court's *Red Lion* decision, which in effect, ruled the FCC's Fairness Doctrine constitutional, and the issuance of the Personal Attack ruling by the FCC, have caused many broadcasters to fear that the Federal Government may be trying to make unhealthy inroads into the broadcasting industry.

Speaking on behalf of the broadcasters was Gordon C. Coffman, former assistant to the chief counsel for the NAB and who is now with a Washington D.C. law firm which specializes in broadcast law. Coffman is a former teacher in radio and television regulation and freedom of speech at the University of Utah.

Coffman outlined the implications of the recent FCC rulings and Supreme Court decisions. He then echoed some of the fears held by the broadcasters. For example, he stated that although the Fairness Doctrine was included in the Federal

# "BAD NEWS GOOD NEWS AND AGNEWS"

by Dale Ross  
Associate Editor

Communications Act of 1934 to encourage fair discussion of controversial issues, the inclusion of the Personal Attack Provision might actually *limit* the discussion of such issues. The Provision states that when in the discussion of a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identifiable person or group, that the licensee must furnish the person or group attacked with information including the date and time of the attack, a script or accurate summary of the attack, and offer the person or group attacked opportunity to respond over the station's facilities. Coffman contended that many stations were now afraid to editorialize or deal with controversial issues because the



Gordon Coffman, a former assistant U.S. District Attorney, and now a member of Wilkinson, Cregun and Barker in Washington, discusses the legal aspects of the broadcaster's involvement with the FCC's Fairness Doctrine and Section 315.

broadcasters were afraid that they might violate the Personal Attack Provision or the Fairness Doctrine and be forced to give up free time to allow the injured party to answer. Placing the broadcaster in an even tighter spot is the FCC's statements that they can *require* the station to air such controversial issues as community problems. The FCC has the power to refuse to grant a license renewal if such issues are not carried on the station. The broadcasters agreed that they wanted to be fair, but that there should be limits on Federal control over their programming. Also mentioned by Coffman was that the Fairness Doctrine was applicable in the case of cigarette advertising, in that the public health is a controversial issue and thus, anti-smoking forces must be allowed to have time on the station if cigarette ads are carried. When asked what he felt the FCC's attitude was becoming in regard to cigarette advertising, he replied, "Warning: cigarette advertising may be hazardous to your renewal."

In the area of regulation of news coverage, Mr. Cheverton stated that he wishes that measures would be taken by the FCC to regulate the content of news coverage by their indirect (raised eyebrow or see you in three years method) so that the broadcasters could take a case to the Supreme Court to see just how far the Commission can go in this area. Perhaps Cheverton summed things up when he said, "The result of (government) regulation is the development of escape routes to get around it."

### SOME GOOD NEWS

FCC Commissioners are not generally near and dear to the hearts of most broadcasters, for the simple reason that no one likes to be told what he can and can't do with his business. Although he is still new to the Commission, newly-appointed Robert Wells may, in time, prove to be good news to the broadcast industry. Wells, another of the guest speakers at the seminar, proved to be a personable man, and he also proved President Nixon's words to be true when he said upon Wells' appointment to the Commission that it was about time to select a member of the FCC who knows something about broadcasting.

Robert Wells showed everyone at the seminar that he does *indeed* know something about broadcasting. Wells sympathized with some of the problems that stations are having with the Fairness Doctrine. He admitted that bland programming could result from the fear on

the part of the broadcasters of violating the Doctrine. However, he went on to say that some stations don't editorialize because they just don't take the time, or in his words "they are lazy." Seeing a somewhat adverse reaction to that statement, Wells amended himself and added that those who are inclined to editorialize will still do so, regardless of the ruling. Or in his words "We all find time to do what we want to do."

In response to questions from the audience, Commissioner Wells clarified some of the decisions made by the FCC in regard to the rules and regulations, as applied to political candidates. For example, the equal time provision does not apply to candidates who appear on a regularly scheduled news cast. The question was, what constitutes a newscast? He stated that there were certain guidelines that could be followed in determining a newscast:

1. The format, nature and content of the program.
2. Who initiates the program?
3. Is it a regularly scheduled program?
4. Who produces and controls the program?
5. When is the program initiated?

Wells also went on to clarify the equal time provision in relation to elections which have more than two candidates. He said that *all* candidates must file for equal time within seven days of the *original* broadcast by the first candidate. This ruling prevents applications from being made by the third candidate, in reply to what the second candidate said, in reply to the first candidate. Obviously, this could have been a real headache to broadcasters if the new ruling had not been made.

Commissioner Wells still probably won't be popular with the industry all the time, if for no other reason than that he is on the FCC. He did, however, seem to understand the problems that broadcasters are faced with, and he could become a friendly face in a foreign land.

### SOME AGNEWS

Chet Huntley, who spoke at the luncheon held for the broadcasters and the students, has been cast into the role of defending the news media since the Vice-President's speech. He didn't volunteer to act as a spokesman for broadcasting, but he performed his duty well. Huntley said that he thought that words such as "analysis" and "comment" should not be used when talking about the news, but rather the word "judge-

ment" should be substituted. He said that the newscaster should be allowed to exercise his judgement in reporting the news. He stated that all Presidents have had gripes with the news media, and that Agnew's speech has had little actual effect on the content of news programs.



NBC anchorman, Chet Huntley, who was the seminar's luncheon speaker, defended the judgement and integrity of the nation's newsmen against the recent attacks on the media.

After his short speech, Huntley answered some questions put to him by the audience. In reply to the question of why bad news received such extensive coverage, he said that bad news is unusual, a social aberration, and as such, must be covered. He further stated that he was glad that some of the bad things that happen are still unusual enough to be called news. He then added that when the world leaders start making more good news, there will be more good news on the air. In conclusion, the NBC anchorman said that the world is not really getting worse, but news coverage is just getting better.

Overall, the seminar was a success. The students who attended were exposed to some very good ideas about broadcasting and were given the opportunity to learn something about the problems they will have to face when they graduate and find jobs in the industry. As is true in any type of educational experience, some learned and some didn't.

It was good for the broadcasters, too, because the seminar allowed them to air their gripes to none other than an FCC Commissioner. The broadcasters also received some clarification on questions that had come up during the past year, and perhaps they heard enough encouraging information to make them decide that there is still a promising future ahead for the broadcasting industry.

# Technical Radio Broadcasting Equipment Marketing Positions

Career opportunities for college graduates, either BSEE or Business major, interested in combining technical radio broadcasting interest with equipment marketing.

Positions are in headquarters sales office in dynamic Midwest community.

In addition to familiarity with broadcasting equipment, applicant should have drive, initiative, and be sales and marketing minded.

Wonderful long-range opportunity with this expanding growth-minded company.

Please send resume to:

PERSONNEL DEPARTMENT  
GATES RADIO COMPANY  
QUINCY, ILLINOIS

# NATIONAL JOURNAL OF COLLEGE RADIO NEWS

## BACK TO HARVARD

The seventh Management Development Seminar will be held this summer at the Harvard University Graduate School of Business Administration.

Key objective of the seminar, which will be held July 12-24, will stress problems in competitive programming, selling, budgeting and personnel.

Any station and network ownership and management are eligible to attend, with only one application accepted per station and not more than two applications from each organization.

Deadline for the applications, with attendance limited to 70, is March 31.

## NAB AWARD

Clyde Ernest Lindsay of Cambridge, Massachusetts, is the first recipient of the National Association of Broadcasters Fellowship at the Harvard University Graduate School of Business Administration. The award was announced jointly by Dean Lawrence E. Fouraker and NAB President, Vincent T. Wasilewski.

Sponsored by the NAB, the new fellowship is awarded annually for two years to a superior Negro student at the Harvard Business School. The Association hopes to obtain employment in broadcasting for Mr. Lindsay during the summer months to prepare him for a possible career in radio and television.

## SIU GIFTED

Southern Illinois University at Carbondale was recently given a fully equipped broadcasting van by KMOX-TV in St. Louis.

The unit includes complete audio and visual equipment, distribution and monitoring systems, sync generator, three camera chains, plus telephoto lenses. Also included in the donation were wireless microphone units and cables for cameras, and an audio and power supply.

## SDX PLANS

Officers of Sigma Delta Chi, national journalistic society, met in Chicago on January 17-18 to draft a new program for the recruiting of minorities within the news field, electronics as well as print.

An SDX officer explained that the plan includes establishing society chapters at black colleges where journalism is taught. Also being considered is an information program at black high schools to be carried out by existing SDX chapters.

## MUSIC LICENSING

Herb Barlow, General Counsel of IBS, has announced that on behalf of College Commercial Radio Stations he has concluded negotiations with BMI for a specific single station license, as applied to College Commercial Radio Stations.

The significant feature of the new license agreement is the reduction of the minimum fee. This means that if a station is doing about \$10,000 in gross revenue, the minimum fee and the license fee will be approximately equal, since the license fee is figured at the rate of 1-1/4% of a net revenue figure, less sales commission.

Stations that feel that they may come under the new college agreement should write to Mr. J. Bradshaw, c/o BMI in New York City.

The following stations have already been cited by BMI as stations that will probably qualify for the new agreement:

WNDY-FM . . . . .	Wabash College
WPGU-FM . . . . .	Illinois University
WRUF-FM . . . . .	University of Florida
KVRO-FM . . . . .	Oklahoma State University
WBRU . . . . .	Brown University
WHRB-FM . . . . .	Harvard College
WPRB . . . . .	Princeton University
WVBR . . . . .	Cornell University
WYBC . . . . .	Yale University
WNTI-FM . . . . .	Centenary College for Women

## WSUS TELETHON

During the month of December, WSUS, Stevens Point, Wisconsin (Station of the Month, Dec. '69) conducted and sponsored a Radio-Telethon for the needy families of the Stevens Point community.

The telethon, which was carried by the station and the local cable television station, raised \$1700 for the poor. Most of the money came from students in residence halls and fraternities, with some help from local businesses.

In praising the station's contributions to the community, the *Stevens Point Daily Journal* said, "What impresses us most about the telethon is that the much maligned students made sacrifices that for many of them must be quite substantial in response to an appeal to help the less fortunate. And they gave their money to help us solve a problem in our community . . . we are happy to acknowledge yet another time that on the campus are hundreds of worthy citizens who are an important part of what we are as people."

The true achievement of the telethon was expressed by WSUS's program director, Nick Schaff, who exclaimed, "Whoever said college radio is dead, Stevens Point will tell you it isn't!"

## COLLEGE CONFERENCE

Dates and preliminary plans have been announced for the Ninth Annual College Conference of the International Radio and Television Society, it is reported by Bert Cowlan, Communications Consultant and Program Chairman of the Conference.

The event will be held in New York's Hotel Commodore, Thursday, Friday and Saturday, April 16 through 18.

As in recent years, program details will be developed in conjunction with an advisory committee of college professors and specialists in education for the electronic media. Panel sessions and speaker topics will include every possible facet of radio and television broadcasting—programming, sales, management, research, promotion; public and educational television, CATV, UHF, FM, student broadcast activities, and more.

The 1969 College Conference, offered for the first time in an expanded three-day format, attracted a record registration of 304 students and 52 faculty members, representing 97 colleges and universities from 43 states.

## HOWARD REJECTED

A request by Howard University, Washington, D.C. for waiver of the FCC rules to allow the acceptance of a late filed application for the construction of a new educational FM station was denied by the Commission.

The application, which requested use of Channel 207 (89.3mhz with an ERP of 250 kw) was mutually exclusive with the Washington, D.C. applications of Pacifica Foundation and National Education Foundation, Inc.

In turning down the Howard request, the FCC stated, "Although the Commission can understand your interest in operating the proposed station and can recognize its value to your institution, waiver cannot be justified on these grounds alone. Otherwise, no grant could ever be made and no hearing could ever be held if the Commission were to accept all late filed but worthwhile applications . . . accordingly, your request for waiver has been denied.

## NAB SUPPORT

The National Association of Broadcasters recently announced, through its Board of Directors, that it was fully endorsing and supporting the goals of the Corporation for Public Broadcasting.

The NAB statement said, in part, "... Whereas, NAB and individual commercial broadcasters are supporting non-commercial educational broadcasting and NAB has heretofore officially supported the creation of the CPB, . . . that NAB will continue to support adequate broad-based public financing for non-commercial educational broadcasting as a matter of vital public importance.

The NAB resolution was passed at the organization's Winter Board meeting.

### IBS

There are an estimated 304-million radios in the United States. That's more radios than people.

Integrated circuits smaller than a grain of rice have been developed that will greatly reduce the size of radio receiving sets, making portable radios more popular than ever.

Manufacturers of home intercommunications systems predict that by 1970 at least 80 percent of all new homes built in the United States will have full-house intercoms with AM/FM radios.

# Smooth as silk with a GATES turntable



12" or 16" models available.

Quality reproduction of today's technically advanced recordings calls for new Gates 12" or 16" transcription equipment.

Both turntable models achieve new lows in rumble, wow and flutter—without sacrificing quick cue-up and with years of reliability.

Perfect for stereo. All Gates turntables have a unique inner-hub drive, smooth-as-silk speed change and silent illuminated rocker off-on switch.

After all, Gates pioneered with the very first turntables for broadcasting 40 years ago. Truly, the soundest sound in broadcasting is the new sound of Gates.

Write today for our new Turntable Guide.

**GATES**

GATES RADIO COMPANY  
QUINCY, ILLINOIS 62301, U.S.A.  
A division of Harris-Intertype Corporation

**HARRIS**  
**INTERTYPE**  
**CORPORATION**

# STATION OF THE MONTH

# WFIB



Radio Station WFIB/800  
University of Cincinnati  
Cincinnati, Ohio 45221  
475-3601

General Manager: Jim Meltzer  
Operations Manager: Thom Moon  
Program Director: Bill Ratliff  
Music Director: Rob Hegel  
Sales Manager: Kathy Bolan  
News Director: Len Marsico  
Business Manager: Dave Cassidy  
Promotion Director: Sherry Angart  
Public Relations: Jef Gamblee

This is Studio A, WFIB's main air studio. On the far left: equalizers, limiters, patch board and other equipment. Center: Big Eight personality Rob Reider at the board. On the far right is the Automation Control System.

WFIB, established in 1961 at the University of Cincinnati, has become, in a short nine years, one of the finest college radio stations in the nation. The station maintains a sound that appeals to a cross section of the campus, yet provides a practical educational facility for the students of the Radio/TV Department. Today, WFIB's audience potential has increased to over 35,000, and recent surveys have made it top competitor on campus against local radio stations.

The origins of WFIB can be found in a station known as WSHR, established in 1946 by the radio department of the Conservatory of Music in Cincinnati as an educational service and training ground for department students. In 1955 the Conservatory merged with the University of Cincinnati's College of Music, and The Department of Radio and TV Education was founded. WSHR became WCCM, which served the College Conservatory Campus of about 150 people. It wasn't until 1961 that the station made a move to serve the entire University through the installation of transmitters in the dormitories on campus. It then dropped its identification with the Conservatory, becoming WFIB, the "World's Finest in Broadcasting." In 1967, WFIB and the Radio/TV Department moved to the Powell Crosley, Jr. wing of the new College Conservatory of Music building in the center of the U.C. campus, where the three studios and the station offices are now located. Early in 1970, by the placing of a transmitter in the Student Union, WFIB increased in audience potential to its present level.

Through arrangement with the American Broadcasting Company and WZIP/AM/FM in Cincinnati, WFIB has been provided with the services of the American Entertainment Radio Network since February, 1968. As an affirmation of the station's dedication to professional practices with campus radio, the station has been a subscriber to the National Association of Broadcasters Radio Code since March, 1968. Since 1965, WFIB has been a member of the Intercollegiate Broadcasting System.

The staff and management of WFIB is comprised of students from almost every college in the University. Any full time student of the University is eligible and welcome to work at WFIB. Those desiring to hold air shifts must have at least two quarters of previous experience in some department of the station and must pass an audition given by the program direc-

tor, Bill Ratliff. The General Manager, Jim Meltzer, is the chief operating officer and handles all day to day operations, choosing his staff from those applying for the 18 other positions in the management structure. Major decisions are made during bi-monthly management meetings, while other decisions concerning operations are made by the executive committee, consisting of the General Manager, Operations Supervisor, Program Director, News Director, Sales Manager, Business Manager, and Public Relations Director.

WFIB is on the air 31 weeks a year, from late September to early June. Dur-

ing the day from 7:30 a.m. to 5:00 p.m., the format is a mixture of the lighter top 40's and current music. Night time programming consists of the top 40's, both current and oldies, from 5:00 p.m. to midnight. In 1968, a pioneering step in cartridge tape automation was introduced to late night programming when an automation control unit was purchased. Rik Weston records late headlines and weather every evening for the Pepsi-Cola "All Night Thing" which runs from midnight to 7:30 each morning. A special progressive rock show, known as "Middle

*Continued to page 16*



*Sales Manager Kathy Bolan and Sales-Service Director Jim Koop take a moment from a sales conference.*

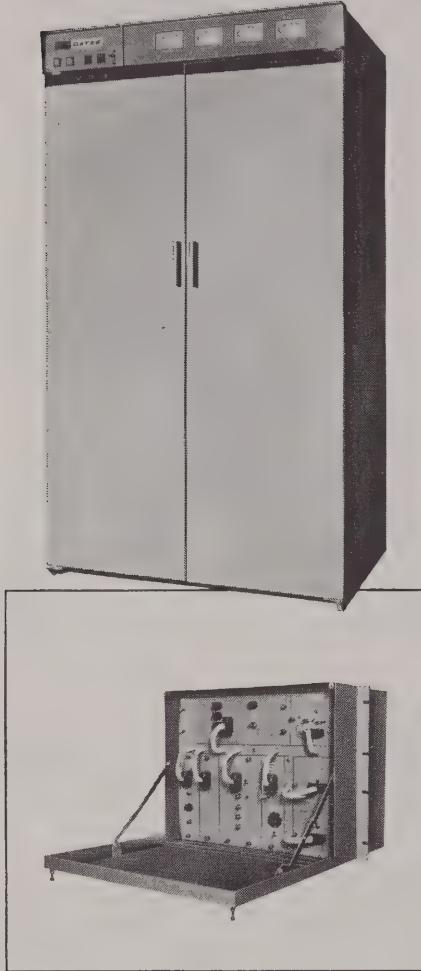


*Thom Moon, a member of the 40-member WFIB news staff, prepares to do the hourly report from the Big Eight newsroom in the Student Union. The news department uses the services of UPI and the ABC Entertainment Radio Network.*



*Close-up of Rob Reider in action.*

# What FM transmitter power do you need?



Gates has the most complete line of FM transmitters in the industry. From 10 watts to 40,000 watts. All with a 100% solid-state exciter employing DCFM (direct carrier frequency modulation) where modulation occurs at carrier frequency. The TE-1 exciter is the heart of all H series transmitters—one tube (1kW), two tube (3, 5 and 10kW), and three tube (20kW). All FCC-type accepted, ready for prompt shipment. Tell us the power you need and ask for data on our FM antennas. Write, or phone (217) 222-8200 today.



16 The Journal of College Radio

## STATION OF THE MONTH

*From Page 15*

Earth" is heard from 4:00 p.m. Friday to midnight on Saturday.

The various departments of WFIB work together to bring the listener the best sound possible. The news staff of 40, which is the largest in Cincinnati, provides students with local and campus news every hour from the Tangeman University Center newsroom. The ABC Entertainment Network provides the listeners with national and international coverage every half hour. The sports department started covering U.C. sports in 1965. In 1967 they initiated broadcasts of all Bearcat football, basketball, and baseball games, including remotes. In 1968 a record in live college radio remote broadcasts was set by WFIB, broadcasting from the Houston Astrodome to Cincinnati, a line distribution of over 1,000 miles.

WFIB's Special Events Department is primarily known for its "On Campus" program on Monday, Wednesday, and Friday afternoons. The program consists of interviews with the University's administration, faculty, and popular personalities. WFIB also carries on a full time

promotion and public relations campaign. Contests are sponsored approximately 22 of the 31 broadcast weeks.

WFIB is allotted funds from the Board of Budgets of the University. The rest, and by far the majority of funds, come from the Sales Department, which was established in 1964. Since then there has been a 4,000% increase in the budget of the station.

Major equipment for the three studios plus the newsroom consists of seven Gates Criterion cart machines, plus nine other cart machines, Gates turntables, microphones, tape decks, Gates diplomat and producer control boards, audimax and volumax units, and the automation system.

WFIB is still a growing station, increasing its quality and expanding its horizons progressively each year. Rated as one of the five best sounding campus radio stations in the country for 1968-69 by Campus Media, Inc., WFIB has proven itself to be a "station on the move." The dedication, determination, and spirit of its members contribute to the top position WFIB has achieved and hopes to surpass in future years.

## CAREER OPPORTUNITIES WITH RADIO AND TV BROADCASTING EQUIPMENT MANUFACTURER

**GATES RADIO COMPANY, A DIVISION OF HARRIS-INTERTYPE CORPORATION**, has career opportunities for college graduates, either BSEE or B.A., interested in combining technical broadcasting interest with equipment marketing or design engineering.

Positions are located in headquarters sales office in a progressive midwest community with population of 50,000.

Applicant experience should include **TECHNICAL FAMILIARITY WITH BROADCASTING EQUIPMENT**, and should possess drive, initiative and be **SALES AND MARKETING MINDED**.

Long range opportunities exist within this dynamic, growth-minded company.

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Professional Employment Supervisor  
Gates Radio Company  
Department 419  
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Quincy, Illinois 62301



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A division of Harris-Intertype Corporation

## CAPITOL HILL

# McCloskey Report

NEWS DIRECTOR  
WASH-FM  
Washington, D.C.

The National Education Foundation and Pacifica are the two remaining applicants for the only remaining FM outlet in the Washington area. In early February, the FCC returned Howard University's application which had been filed late. In his "Potomac Watch" column in the *Washington Post*, William Raspberry reported the story in great depth, pointing out that the reason the application wasn't filed on time was the desire of the President of the almost all-black University to have the students participate in drawing up the application.

The deadline was August 13th and President James Cheek came on the scene at Howard in July. He filed a request for a waiver of the deadline. This was denied because Dr. Cheek didn't state his reasons for the request in the initial letter.

Dr. Cheek was formerly president of Shaw University, where he developed a school of communications which included an FM station.

I hope the story points out the importance of having FCC matters handled by someone who understands the FCC and its interpretations of its own rules. Dr. Cheek was unaware of the interpretation which indicates that reasons for changes or waivers of rules must be supplied with the request. Student participation is a fine-sounding thing, but without the station, there is nothing to participate in.

### FM PENETRATION

The All Industry Committee for Radio All-Channel Legislation which wants the same thing for FM that UHF won a few years back, is undertaking a lobbying campaign that will cost a quarter of a million dollars according to their own estimates. They want all radios sold in the U.S. to be FM/AM, not just one or the other. Individual stations are being asked to donate to the war chest and the letter that makes the request indicates a

counter-offensive will be launched by the manufacturers. They will probably try to point out extra cost involved in FM construction.

Proliferation of FM would be good for college radio of course, because most of the college stations which go beyond the campus are on the FM band where the reception is usually clearer. If you care to comment on the bills before the House and Senate you can write your legislators about S-402 and HR-2113.

The FCC has announced that the WHDH case won't be used as a precedent in renewal cases. The WHDH license was revoked last year and put up for grabs among other applicants.

Senator Pastore introduced legislation, the much discussed S-2004, which would eliminate the element of harassment from those who would apply for a license just to make trouble for the current licensee. Senator Pastore now reportedly feels the new FCC action will accomplish this.

The FCC announcement does allow competing applications but it also gives some weight to past performance by the licensee.

### INVOLVEMENT

Some professors at George Washington University here in Washington are proposing some interesting projects for their students. One group has, as part of their school work, brought charges of air pollution against several bus companies in the area and another is formulating a case that involves communications law which will eventually see its way into court. This type of involvement in "real life" legal battles seems to be better than the moot court approach of many schools where a text book case is argued before real judges.

Another chance for college broadcasters to get involved in real life is to investigate the FCC. Chairman Dean Burch has made it known he thinks the red tape at the Commission should be minimized. He's been quoted as saying he's appalled at the machinery at the Commission. The Chairman says he will look for ways of streamlining the procedures. Maybe some of the brand new ideas will come from our communications schools, from those young broadcasters who will be involved with the commission for a long time to come.

### 6 PSA MINUTES AN HOUR

The President's Conference on Nutrition and Health has come up with a proposal that the government take over

the scheduling of public service announcements on radio and television. In recommending to the President that the broadcast media be used to educate the public on nutrition, the Conference report said all stations should devote 10% of their air time (in all time periods) to "obligatory public service communications programs of the federal government." The reports said that nutrition education is so important it cannot afford to be placed in a beggar's role when it stands in line asking for air time.

### PHONE FEEDS

Here are some additional phone feed lines that we've learned of this month: Agency: Agriculture Dept., Number: 202-388-3724, Update: 4:30 p.m. Weekdays; Agency: Nat'l. Educ. Assn. (Texas), Number: 512-477-7615, Update: Weekly; Agency: Treasury Dept., Number: 202-393-5540, Update: 11 a.m. Weekdays.

IBS

FM stations represent 46 percent of all radio stations in the United States. Today, there are more than 1,950 FM stations on the air.

**Spotmaster**

## Tape Cartridge Racks

- Free standing
- Table top
- Wall mounting



Enjoy real fingertip convenience with these Spotmaster tape cartridge racks. Three styles, holding up to 200 cartridges, meet every need. RM-100 wood rack stores 100 cartridges in minimum space, for wall or table top mounting, \$45.00. LS-100 lazy susan rack holds 100 cartridges on table top rotating stand, \$79.50. RS-200 revolving rack is on casters for floor storage and mobility, accepts 200 cartridges, \$145.50. RS-25 rack sections, used in rotating racks, hold 25 cartridges, may be wall mounted individually; rugged steel construction, \$12.50.

Order direct or write for details.

**BROADCAST ELECTRONICS, INC.**

A Filmways Company  
8810 Brookville Rd., Silver Spring, Md. 20910

# MUSIC INDUSTRY DEPARTMENT

## SINGLES

TRAVELIN' BAND/WHO'LL STOP THE RAIN  
 THANK YOU/EVERYBODY'S A STAR  
 NO TIME  
 BRIDGE OVER TROUBLED WATER  
 MA BELLE AMIE  
 I'LL NEVER FALL IN LOVE AGAIN  
 THE RAPPER  
 SAVE THE COUNTRY  
 BLOWIN' AWAY  
 1984  
 HE AIN'T HEAVY  
 OH ME OH MY  
 RAINY NIGHT IN GEORGIA  
 ARIZONA  
 MONSTER  
 NEVER HAD A DREAM  
 JENNIFER TOMPKINS  
 PSYCHEDELIC SHACK  
 OH WELL PT. 1  
 GIVE ME JUST A LITTLE MORE TIME

## BREAKOUTS

Jesus is Just Alright  
 Byrds  
 KUGR  
 Washington State U.  
 Pullman, Washington



## ALBUMS

BALLAD OF EASY RIDER  
 CAPTURED LIVE AT THE FORUM  
 COLD BLOOD  
 GRAND FUNK  
 I WANT YOU BACK  
 JOE CROCKER!  
 LED ZEPPELIN II  
 LIVE PEACE IN TORONTO 1969  
 LIVE DEAD  
 LET IT BLEED  
 LOVE, PEACE & HAPPINESS  
 RUNNIN' DOWN THE ROAD  
 SEE  
 SHADY GROVE  
 SHOCKING BLUE  
 THE BAND  
 THEN PLAY ON  
 VOLUNTEERS  
 WILLIE AND THE POOR BOYS  
 YER ALBUM

CC REVIVAL  
 SLY & FAMILY STONE  
 GUESS WHO  
 SIMON & GARFUNKEL  
 TEE SET  
 DIONNE WARWICK  
 JAGGERZ  
 THELMA HOUSTON  
 5TH DIMENSION  
 SPIRIT  
 HOLLIES  
 LULU  
 BROOK BENTON  
 MARK LINDSAY  
 STEPPENWOLF  
 STEVIE WONDER  
 STREET PEOPLE  
 TEMPTATIONS  
 FLEETWOOD MAC  
 CHAIRMAN OF THE BOARD

FANTASY  
 EPIC  
 RCA  
 COLUMBIA  
 COLOSSUS  
 SCEPTER  
 KAMMA SUTRA  
 DUNHILL  
 SOUL CITY  
 ODE  
 EPIC  
 ATCO  
 COTILLION  
 COLUMBIA  
 DUNHILL  
 TAMLA  
 MUSICOR  
 GORDY  
 EPIC  
 INVICTUS

Let's Work Together  
 Wilbert Harrison  
 WTBU  
 Boston University  
 Boston, Mass.

House of the Rising Sun  
 Frijid Pink  
 WBCR  
 Brooklyn College  
 Brooklyn, N.Y.

Come and Get It  
 Badfinger  
 WCWM  
 William and Mary  
 Williamsburg, Va.

BYRDS  
 THREE DOG NIGHT  
 COLD BLOOD  
 GRAND FUNK  
 JACKSON FIVE  
 JOE CROCKER  
 LED ZEPPELIN  
 PLASTIC ONO BAND  
 GREATFUL DEAD  
 ROLLING STONES  
 CHAMBERS BROTHERS  
 ARLO GUTHRIE  
 RASCALS  
 QUICKSILVER MESSENGER SERVICE  
 SHOCKING BLUE  
 THE BAND  
 FLEETWOOD MAC  
 JEFFERSON AIRPLANE  
 CC REVIVAL  
 JAMES GANG

COLUMBIA  
 DUNHILL  
 SAN FRANCISCO  
 CAPITOL  
 MOTOWN  
 A&M  
 ATLANTIC  
 APPLE  
 WB/7 ARTS  
 LONDON  
 COLUMBIA  
 REPRISE  
 ATLANTIC  
 CAPITOL  
 COLOSSUS  
 CAPITOL  
 REPRISE  
 RCA  
 FANTASY  
 BLUESWAY



## CHICAGO

### CHICAGO

COLUMBIA KGP 24 (S)

Second big album for this extremely musical group. The sounds range from rock to jazz to big band to classical and all are great!! The first cuts on all four sides are air potential as well as several others. Take a listen to this album. . . it will sell. . . so you might as well cash in on some of it by programming this two-album set.

## BRIDGE OVER TROUBLED WATERS

### SIMON & GARFUNKEL

COLUMBIA KCS 9914 (S)

The tremendous Two-O sat back for a long time to wait for just the right material, then produced another sure gold record. The title song will spark sales and airplay will undoubtedly be received on other cuts. . . some old and some new.



## SEE ME, FEEL ME, TOUCH ME

### JENNIFER

PARROT PAS 71034 (S)

Jennifer is beauty and life and soul and talent rolled up in a package like few other females. It's amazing that she hasn't made more of a splash before now, but this album should be the turning point. Programming "Easy to be Hard" and several others will put some much needed female sounds into your sound.

## EARLY IN THE MORNING

### VANITY FARE

PAGE ONE

This British group sounds like it should be from Canada with its top rock sound. There are several possible hits on this album, sparked by the title song. . . so give it a listen and you'll probably like it.



### AMERICAN WOMAN

RCA

### GUESS WHO

### DISIN-HAIR-ITED

RCA

### RAGNI, RADO & McDERMOT

### BRAND NEW ME

ATLANTIC

### DUSTY SPRINGFIELD

## Other New Releases

## MUSIC INDUSTRY DEPT.

## DISC NOTES

by Ed Meyering

For years the relatively inexperienced collegiate program director has had his troubles adjusting to the fast paced world of music consumption. He has copied big stations, and copied big heads all too often. He has tried different and often radical ideas to see them become an exploding time-bomb. He works hours setting up formats and getting good music to the control room, only to see his jocks (who invariably are "super stars") blow the work by little more than existing.

There has been a vacancy in programming rock for years. That is, helping the PD pick his play lists, which is a very time consuming process. Believe it or not, going through stack after stack of records (mostly bad) can be boring. Also, many good records are missed by the PD because his music tastes are seldom infallible. He will hear song after song and let one go by that is airworthy and should be played.

Finally, someone realized this problem and has put together a convenient professional programming guide for PDs. This weekly music sheet gives lists of composite surveys from the important commercial stations around the country; it picks songs that are moving at various regional markets; has album reviews; and lists the songs that are getting airplay along with the stations playing them.

After receiving "TelePhase" on a trial basis for four weeks, I feel that this programming guide has really helped me in cutting the time from PD desk to control room which is important in our competitive business.

This isn't meant to be a plug and I doubt if the "TelePhase" people know me from Godzilla, but I feel this is a valuable service and worth making known to college broadcasters. Really good things come by only rarely and this is a good thing to the much overworked PD. For info write: TelePhase, P.O. Box 17008, Memphis, Tennessee

## Batteries, Modulation and the Phantom™

The transistor has emancipated condenser microphones from bulky power supplies... almost! It is true that both voltage and current needed for today's transistor condenser microphones have shrunk considerably; and with it, the size, weight and price of the box on your studio floor.

There are now basically two powering categories: AC power supplies and batteries. I'd like to discard the idea of battery power in fixed professional studio locations. They are simply too unreliable, unpredictable and untrustworthy. That leaves us with AC powered supplies, and there we find three basic systems: A-B Powering in which the DC voltage (usually under 14 V) is applied directly to the two modulation leads; multiplex powering in which the DC voltage (under 12 V) is applied to the modulation center tap; and Phantom™ Powering in applying 48 Volts DC to the modulation center tap.

### Now, the details:

1. A-B Powering renders the microphone output circuit poorly balanced, while outlets so equipped cannot be readily used for any other kind of microphone. Aside from that a DC/DC converter (oscillator) must be used to obtain the 50 V or so needed for polarization. High power drain.

2. Multiplex Powering solves the problem of circuit balance, but still requires a power consuming DC/DC converter, draws 5 mA of current through the cable shield (poor practice) and causes problems in isolation between microphone outlets.

3. ONLY NEUMANN offers PHANTOM™ Powering! Again perfect circuit balance; 48 V supply requiring NO DC/DC converter (only one transistor in each microphone); 0.4 mA power drain per unit; high circuit isolation; total compatibility with any other microphone; and central powering for up to 40 microphones from a miniature supply costing only \$84.

Why, then, aren't all manufacturers going to Phantom™ powering? Because at the time some of them entered the solid state condenser microphone field, the FETs were not yet available and many of the things we know about the powering of such units now were simply overlooked in the rush to get to the market place. Only NEUMANN was free to choose because as always NEUMANN is *last... but best.*

Stephen F. Temmer  
President  
Gotham Audio Corporation

P.S. NEUMANN also makes an A-B powered microphone series at higher cost, if you "standardized" too early.

## What Others are Saying

Censorship is, at best, one of the most taxing problems a broadcast manager faces. If you (the manager) exercise your duty of censorship often, you are called a tyrant. If you allow complete freedom of expression, you may be neglecting your responsibility to your audience and your station. You seem to be met with tall brick walls no matter which way you turn on the road of censorship.

Censorship can be considered a negative process, that is, the determining whether certain material will prove objectionable or offending to your audience. Also, it can be considered a positive force. You are utilizing censorship in the choosing of certain records, programs, or even public service messages for your audience. While you aren't necessarily looking for objectionable qualities in the program, you are looking for something that will prove interesting and worth your audience's time.

Censorship is rarely necessary for such programs as "The Army Hour," "The Navy Swings," or "The Lawrence Welk Show" (although campus taste would probably censor all three). It is also impossible to censor live announcers, D.J.'s or newsmen because in our medium, so few shows are taped prior to air time. But suppose you receive a program entitled "Why the Catholic Church is going to Hell," and you are trying to decide whether to program it. What factors will you consider in judging it?

First, and always first, is your audience. Assuming the program to be serious, will your audience accept it as an honest opinion, or will they reject it on thesis alone. If you believe a rejection will occur, then it is a waste of air time to

program it. However, you may decide it has educational value, not in theory perhaps, but in analysis, or what a certain notable person has to say about it. The point is, decide the merits of the program as it relates to your audience. And by all means, *know* your audience before you even attempt to arrive at your decision.

Second, consider your station's policy. If you have a policy of presenting all sides of all issues: religiously, politically, or sexually, then you should have no problems. But if one program of this nature will make demands upon you to produce, conjure, steal, or otherwise procure programs of similar scope—and you know it will be difficult, if not impossible—then you may have to scratch it.

Third, consider the community and its past. This is related to audience, but is really more a matter of history as it affects your audience. Has anything happened in the recent past to diminish the effect of the program; in this case, has your community been the subject of anti-Catholic sentiment? Never be afraid to educate, but also realize that to educate, somebody's got to listen. It's bad policy (generally) to incite a riot for riot's sake.

Other factors can be involved. For example, if you are a carrier current station and you know that your audience is 100% student, you can rely on the fact that the student population is generally more liberal (and more apt to accept a controversial program). An FM station which reaches a large rural population along with the campus may have to tone the controversial material down.

Don't try to decide the issue yourself, i.e., don't try and make the black and

white decision as to whether the audience will or will not accept the program. Your job is to merely examine the potentialities of truth and merit in whatever you are reviewing. It is the potential benefit your audience could receive that you, as a broadcast manager, are evaluating. Can the program be of value to your listeners?

Censorship is a great responsibility and must be treated as a serious subject. It is perhaps one of the most important functions you as a general manager or program director will have to perform. Don't let these decisions be made as the result of personal prejudice.

Your station and your audience will benefit by the time and effort you devote to this difficult chore.

—FORMAT Magazine  
January, 1970

IBS

Nearly all Americans (95 percent) age 12 and over listen to radio during the course of a week.

More people receive news from radio than from any other mass medium. Radio's action sound is their choice for following fast-breaking news, too.

## BOOKS FOR BROADCASTERS

by  
Dale Ross  
Associate Editor

Ed Sullivan has always been a source of amazement to the broadcasting industry. Critics ask how a man who doesn't sing, dance, or tell jokes, and who sometimes can't even talk very well, has been able to maintain top ratings for his television show for more than two decades. Despite his apparent lack of talent, he is one of the most imitated and admired men in show business. In his book *Always on Sunday*, Michael David Harris takes a look at Ed Sullivan.

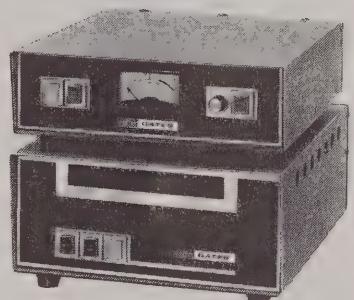
In his extremely readable style, Harris paints the portrait of a man of contradictions—aloof, yet friendly, stern yet compassionate, but most important to the success of his show, Sullivan is sometimes a bumbling emcee, but always he is a showman who knows what his audience wants. Sometimes, it seems, he knows what his audience wants before even they themselves know it. It is not unusual for Sullivan to book acts that not many have heard of and have them become stars right there on his stage. Harris and others call this special ability to feel what an audience wants *intuitive showmanship*. You can't define it, but almost everyone will admit that Ed Sullivan possesses it.

If there is any fault to be found in Harris' book it lies in the fact that he dealt with Sullivan the man, rather than with Sullivan the show business phenomenon. If, in *Always on Sunday*, Harris had been able to convey to the reader the reasons behind the success of Ed Sullivan, the book would take on great significance to the college broadcaster, as well as to everyone else in the business who wants to put together a good show. However, since there seems to be no cut and dried reasons that can be conveyed through print, Harris leaves us with Sullivan the man and his *intuitive showmanship*. A few others have possessed this showmanship, but even they were not as successful as Sullivan. Their lack of such phenomenal success points to other factors about Sullivan, and Harris fails to search for these "other factors" in his book. Herein, the book's value as a learning aid to the

broadcaster is lost. We know that Sullivan has it, but we are still not sure what it is.

The student's loss, however, is everyone else's gain. What Harris' book lacks as a textbook on how to succeed in television, it makes up for by being a light and entertaining biography, well worth reading. An aspect of Sullivan's personality that might surprise those who only know him from the tube is brought to light—he can also be a fiery and outspoken individual, as evidenced by his feuds with some of the biggest names in the entertainment world. Frank Sinatra, Jack Paar, Debbie Reynolds, and Nat "King" Cole are only a few. These feuds are in keeping with Sullivan's penchant for doing things in a big way because they often received extensive news coverage in trade newspapers, as well as in some national magazines. Most of the disagreements, however, have since been resolved.

*Always on Sunday* provides a close look at Ed Sullivan the columnist, the TV star and most of all, the man who, as Fred Allen once put it "... will be a success as long as other people have talent." More accurately, however, he will be a success as long as he retains his knack for going out and finding those people who have the talent.



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300	5 1/2 min. (207')	2.75	
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# KCMW KEEPS PACE WITH EXPANSION

In keeping with the theme, "growth with excellence," KCMW-FM, the campus radio station at Central Missouri State College, has expanded from a small 10 watt station covering a five mile radius to a powerful 27,000 watt station covering approximately a 60 mile radius with some of the finest stereo facilities in the state.

Housed in the third floor of Central Missouri State College's administration

building, the station has undergone major reconstruction in the three main areas of physical structure, programming, and personnel.

Evolving from a carrier current or "wired" station aimed at the dormitories, KCMW applied for a license late in 1961 and went on the air in March of 1962 as a 10 watt station. During its early years the station functioned under the Speech De-

partment with its main purpose as training students enrolled in mass media and primarily in radio.

The programming included mostly classical music while the station was operated by a handful of students under the direction of a faculty advisor. The station operated from one control room with an additional studio, a news room, and limited office space.

Expansion began slowly in 1967, and in August of 1968 the FCC approved a construction permit for KCMW. Forty thousand dollars of equipment was added during the next 18 months, and on June 1, 1969 KCMW signed on the air with 27,000 watts in stereo, retaining its 90.9 frequency.

The addition of a new control room with all stereo equipment gave KCMW a new dimension in its broadcasting. The control room is equipped with two turntables, three reel to reel and two cartridge tape machines, and a stereo control console. Remodeling both floors, the station gained valuable office space, additional room for the all-stereo record library, and the total number of studios was expanded to three for newscasts and special programs. The station also purchased special remote equipment, making it possible to broadcast live programs away from the station.

Programming has expanded the broadcast day from seven and one half hours to 13½ hours. Weekdays KCMW signs on the air at 11:30 a.m. and broadcasts until 1:00 a.m. the next morning. On the weekends the station broadcasts from noon until midnight. The programming consists primarily of music, news, sports, discussion, informative and educational programs.

The music varies from easy listening in the afternoon to classical in the evenings and jazz later in the night. The Metropolitan Opera is carried live from New York and a special pop music program is broadcast on Sunday evenings aimed primarily at the college students.

Talk shows are highlighted every night at 10:30 featuring such programs as "The Northwestern Review Stand" from Northwestern University and "Yale Reports" from Yale University.

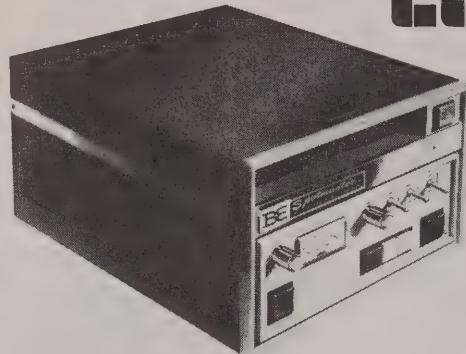
News on KCMW can be heard in 15 minute summaries during the day. The news policy is to broadcast comprehensive summaries during the day rather than



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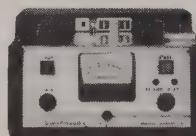
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having an on-the-hour newscast. In addition to the daily 15 minute blocks including national, international, regional, and local sports news, a special half hour news program is broadcast at 6:30 p.m. for more in-depth coverage. Other news programs include a daily 15 minute farm program aired at noon for the rural listener, a daily 15 minute sports program, and the College Bulletin Board updating the listener on all campus events.

Sports programming also includes play by play broadcasting of all the Mule's football, basketball and baseball games. The station also carries all College High School football and basketball games. As a special highlight the KCMW sports staff initiated round robin coverage of other high school teams in the conference and area. While carrying the play-by-play of one game the station can air as many as five live reports from other games during breaks in the feature game of the night.

The staff of KCMW has grown in keeping with the rapid expansion of the rest of the station. From the original handful of students, the staff now totals 35 including four full time members.

In addition to Bob Fidler, general manager in charge of the station's operation, other full time personnel are the engineer, program director and news director.

The engineer, Harold Adams, came to CMSC after several years as chief engineer with a leading television chain in Michigan.

Sandy Kirkland, program director, joined the KCMW staff this year as a graduate assistant after being a station manager for a popular FM station in

Miami, Florida. Huell Warren, also a graduate assistant, became full time member as news director this fall after three years as a student staff member of the news department.

Other regular KCMW personnel include a part time graduate assistant as music director and five advanced mass media students employed by the station. The remainder of the staff consists of mass media, public relation and journalism students who receive practicum credit for working in the station.

Fidler added, "Actually we hold a unique position at KCMW by being an FM station. We are able to offer a little different type of broadcast service. We are fortunate to have some fine personnel on our staff, and fortunate to have been able to purchase our equipment. But I feel the most important thing we have been able to do is maintain our original purpose, that of training students while operating the station."

KCMW is one of 73 stations, from over 400 educational stations, selected by the Corporation for Public Broadcasting to receive Federal funds.

The 73 stations will participate in a network hook up of stations based in Washington D.C. providing the first live educational programming on a regular network basis, beginning July 1, 1970.

"As future goals," Fidler added, "we hope to expand our broadcast day to 20 hours and hopefully, someday we can increase our power again."

KCMW is doing their part in keeping with the theme "growth with excellence."

ANNUAL NATIONAL CONVENTION

31

THEME

3-4-5 APRIL  
1970

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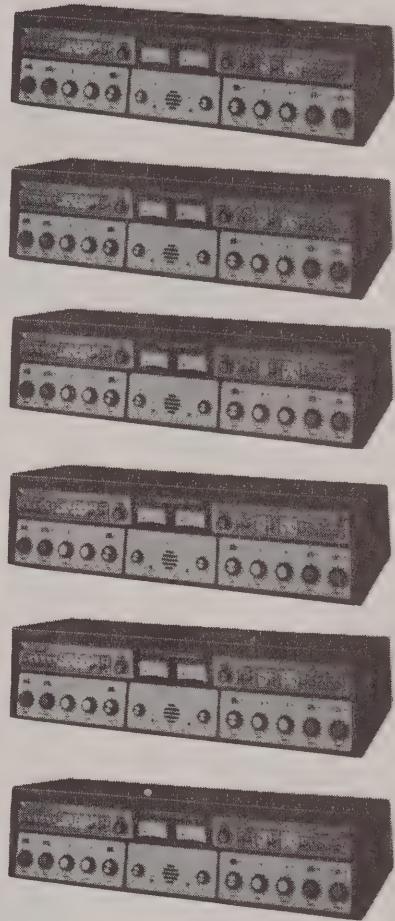
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## FCC ACTIONS

### CALL LETTER APPLICATIONS

Western Illinois University, Macomb, Illinois, requests WIUM.

### CALL LETTER ACTION

Texas A&M University, College Station, Texas, granted KAMU-TV.

Arizona Western College, Yuma, Arizona, granted KAWC-AM.

Howe Military School, Howe, Indiana, granted WHWE-FM.

### LICENSE RENEWALS

WFSU-FM—Florida State University at Tallahassee, Florida.

WUSF-FM—University of South Florida at Tampa, Florida.

WFSU-TV(ED)—Florida State University at Tallahassee, Florida.

WUSF-TV(ED)—University of South Florida at Tampa, Florida.

WUFT-TV(ED)—University of Florida at Gainesville, Florida.

### CP'S GRANTED

Northwest Mississippi Junior College, Senatobia, Mississippi. Granted CP for a

new noncommercial educational FM broadcast station to operate on Channel 211 (90.1 mcs), ERP 2.60 kw, antenna height 145 feet (BPED-992).

Lincoln University, Lincoln University, Pennsylvania. Granted CP for a new Class D noncommercial educational FM broadcast station to operate on Channel 204 (88.7 mcs) (BPED-998).

### OTHER ACTIONS

Portland, Oregon—Benson Polytechnic School (KBPS). Benson Polytechnic School has been granted waiver of the minimum separation requirements of Section 73.37 and authorized to change operation on 1450 from 250 w, unlimited time, to 250 w-night, 1 kw local sunset, unlimited (BP-18664). The application involved interference with stations KROW, Dallas, Oregon, and KVAN, Vancouver, Washington. The Commission found the extent of overlap minimal. KBPS is affiliated with the National Association of Education Broadcasters Radio Tape Network.

## APRIL

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April 3-5—National Convention and exhibition, Intercollegiate Broadcasting System. Theme: "Freedom to Speak." La Salle Hotel, Chicago. For registration information, write: Mr. Bill Kohlstrom, 825 Edgecomb Ave., York, Pa. 17403.

April 3-5—National convention of National Association of FM Broadcasters. Theme: "New Dimension in a New Decade." Palmer House, Chicago.

April 5-9—Annual convention of National Association of Broadcasters and Broadcast Engineering Conference. Conrad Hilton Hotel, Chicago.

April 7—Convention banquet celebrating broadcasting's 50th anniversary, sponsored by Broadcast Pioneers in cooperation with NAB, Chicago.

April 12—Alpha Epsilon Rho banquet at Kansas State University, Manhattan. Speakers include FCC Commissioner Robert Wells.

April 16-18—International Radio and Television Society college/faculty conference. Hotel Commodore, New York.

A total of 47-million radios were purchased by Americans during 1968. More than 17-million were capable of receiving FM broadcasts.

About 86 percent of all automobiles in the United States are equipped with radios. And 98 percent of all cars manufactured in 1967 were radio-equipped.

# REGIONAL NEWS

## CONSULT FORMAT

In depth reviews of albums and singles and several interesting articles and editorials can be found in the recent issues of Format Magazine.

Format is published monthly by the North Central Region of IBS and acts as the official news medium of stations within the region.

An editorial from the January '70 issue is reprinted in this issue of the Journal, in the "What Others are Saying" section.

## IBSeventy

At this writing, WNYU, at New York University, University Heights, had planned to host IBSeventy, on Saturday, February 14, 1970. Included in the conference were members of the New England, Middle Atlantic, and Empire Regions of IBS, in addition to any non-member stations who wished to attend.

Tentatively scheduled for the sessions were Black Involvement in College Radio,

Covering Campus Sports, Classical Music and the College Community, plus other sections geared to the college broadcaster.

Chairman for the convention was William D. Hess of WNYU.

IBS

## GOTHAM ANNOUNCES

The appointment of Eli Passin to the position of Vice President was recently announced by Stephen F. Temmer, President of Gotham Audio Corporation, based in New York City. Mr. Passin had been working as National Sales Manager for the company.

Mr. Hugh S. Allen, Jr. continues as Vice President of Gotham Audio and now directs the operations of Gotham's West Coast office.

At the same time, James A. Delamater was appointed Secretary and Controller and Gladys Browne, Treasurer of the corporation.

## REGIONS AND DIRECTORS

**NEW ENGLAND REGION** (Maine, Vermont, New Hampshire, Massachusetts, Connecticut and Rhode Island):

Dic Allen  
c/o WPKN  
University of Bridgeport  
Bridgeport, Connecticut 06602

**MIDDLE ATLANTIC REGION** (New York City, Long Island, New Jersey, Delaware and Pennsylvania out to a 250 mile airline radius from NYC):

Mark London  
63 Mount Pleasant Avenue  
Hanover, New Jersey 07935  
(201) 839-9579

**CAPITOL REGION** (Maryland, Virginia and the District of Columbia):

Midn. Daniel D. McConnell  
16th Company, U.S.N.A.  
Annapolis, Maryland 21412

**SOUTHERN REGION** (North Carolina, South Carolina, Tennessee, Alabama, Mississippi, Georgia and Florida):

Larry K. Phillips  
P. O. Box 1931  
Atlanta, Georgia 30301

**EMPIRE REGION** (New York State with the exception of NYC and Long Island):

Edward M. Szynaka, c/o WCVF  
State University of New York  
Fredonia, New York 14063

**GREAT LAKES REGION** (Michigan, Indiana, Ohio, Kentucky, West Virginia and that area of Pennsylvania over 250 miles airline from New York City):

Michael D. Jones, c/o WSAJ  
Grove City College  
Grove City, Pennsylvania 16127

**SOUTHWEST REGION** (Oklahoma, Texas, Arkansas and Louisiana):

Perry E. Thoele  
c/o Radio-TV-Film Department  
Oklahoma State University  
Stillwater, Oklahoma 74074

**NORTH CENTRAL REGION** (North Dakota, South Dakota, Minnesota and Wisconsin):

Thomas Karnowski  
Box 134  
Sauk Rapids, Minnesota 56379  
(612) 252-7489

**MIDWEST REGION** (Nebraska, Kansas, Iowa, Missouri and Illinois):

Daryl C. Woodson  
c/o KICR-570 South Quadrangle  
University of Iowa  
Iowa City, Iowa 52240  
(319) 353-5500

**NORTHWEST REGION** (Washington, Oregon, Idaho and Montana):

Daniel Ketcham  
Northwest Nazarene College, Box K  
Nampa, Idaho 83651

**MOUNTAIN REGION** (Wyoming, Utah, Colorado and New Mexico):

Active regional director needed.

**PACIFIC COAST REGION** (California, Nevada and Arizona):

Michael E. Bloom, c/o KCSB  
University of California  
Santa Barbara, California 93106

**CANADIAN REGION** (the Provinces of Canada):

Lawrence Bedder, Director  
I.B.S. Canadian Region  
325 Bleecker Street, Apt. 609  
Toronto, Ontario 282, Canada

**OVERSEAS REGION** (everything that's left!):

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**IBS REGIONS COORDINATOR** (Provides assistance to the regional directors and a unified channel of communications to the IBS national organization):

Richard H. Crompton/home tel. 215-644-1688  
Vice President-Regions

248 Swedesford Road/work tel. 215-644-4096  
Malvern, Pennsylvania 19355

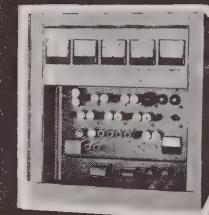
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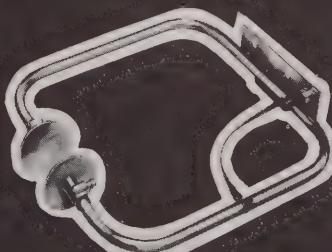
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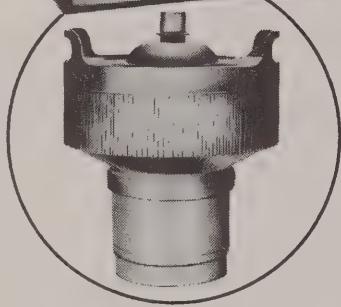
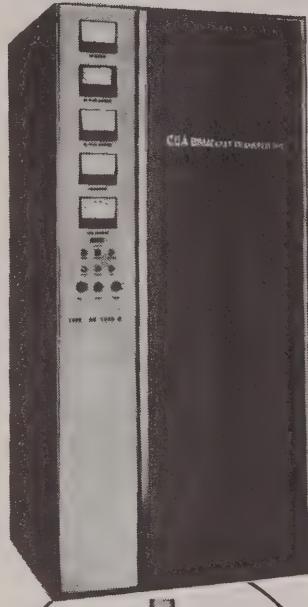


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## TECH TIP

# ATTENUATOR DESIGN MADE EASIER

by Ludwell Sibley

Studio wiring in a college station requires a lot of attenuator pads for adding loss, matching impedances, isolating sources, and similar uses. The resistor values for building 600-ohm pads are easy to find: just look them up in a printed table. But if the pad must work with impedances other than 600 ohms, or if a table is unavailable, it becomes necessary to calculate the resistors by hand.

Engineering reference books<sup>1</sup> give two methods for doing the calculations: an algebraic way using decibels and current ratios, and a treatment using nepers and hyperbolic functions. The algebraic method is clumsy and time-consuming but more familiar to the average engineer.

The purpose of this article is to make the hyperbolic method usable by non-mathematicians because it is really a good deal easier and faster. Don't let "hyperbolic" scare you: the factors involved are just numbers, and they are available here in a convenient graphic form.

The basic formulas for attenuator design appear in Figure 1. Computations to find the resistor values are fairly simple if hyperbolic functions are available. A number of possible styles are possible: T, H, pi, O, bridged-T, and bridged-H. Of these, the pi- and O-types (balanced and unbalanced respectively) are the best choices because they use the least number of parts and tie points. The other types are sometimes useful, as when changing the loss of an existing pad.

Figure 2 gives the hyperbolic functions (sinh, tanh, coth) for various attenuations expressed in decibels. For example, if the attenuation  $A$  is to be 10 dB, the function  $\tanh A$  is 0.79. The graph is scaled for decibels rather than nepers as a matter of convenience.

As a practical example, suppose we need a balanced pad of 10 dB to go between 150-ohm impedances. The O-type is preferred for its simplicity. Since the source and load impedances are equal

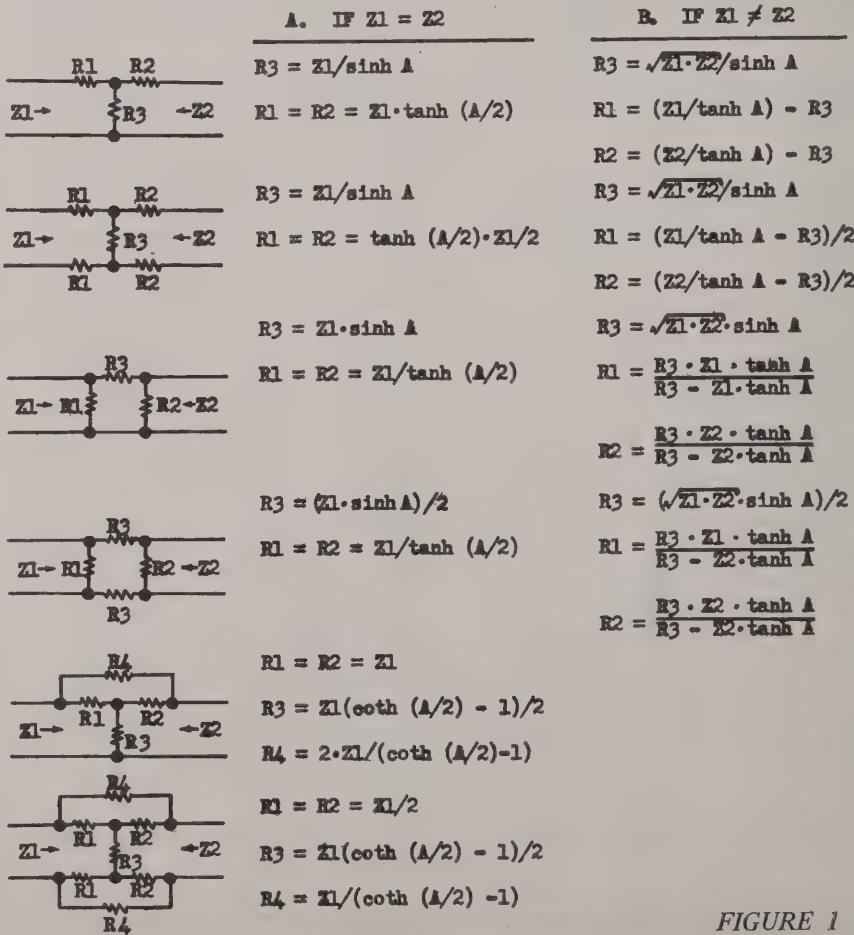


FIGURE 1

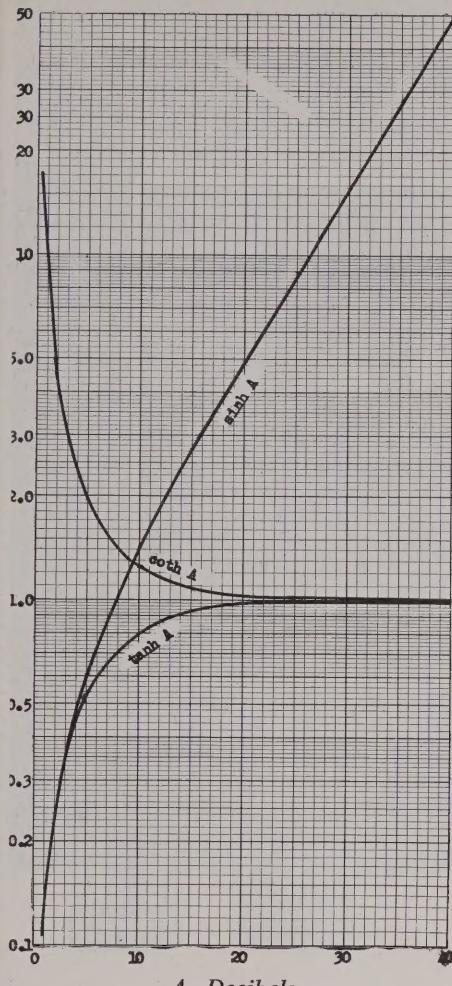


FIGURE 2

( $Z_1 = Z_2 = 150$ ), Formula 4A in Figure 1 gives the necessary formulas:

$$R_3 = (Z_1 \cdot \sinh A)/2$$

and

$$R_1 = R_2 = Z_1 / \tanh (A/2)$$

Going to Figure 2,  $\sinh (10 \text{ dB})$  is 14.2 and  $\tanh (10 \text{ dB}/2)$  is  $\tanh (5 \text{ dB})$  or 0.525. Armed with these values, we can find the resistors:

$$R_3 = (150 \cdot 1.42)/2 = 106 \text{ ohms}$$

and

$$R_1 = R_2 = 150/0.525 = 286 \text{ ohms}$$

There will be negligible error if we choose the nearest commercial values, making the series resistors  $R_3$  100 ohms each and the shunt resistors  $R_1$  and  $R_2$  270 ohms.

So far we have talked about the case where we know the source and load impedances and want a specific value of loss. A second case is the "minimum-loss" pad, used for matching a high-impedance source to a low-impedance load without using a transformer. The loss is to be as small as possible while still matching the impedances, hence the name. In this case

we use the T (unbalanced) or H (balanced) types with  $R_2$  equal to zero. The minimum loss that we can use depends on the ratio of the impedances; the attenuation is given by

$$A = 8.69 \cosh^{-1} \sqrt{Z_1/Z_2}$$

To keep the math simple, Figure 3 shows the values of  $A$  for various ratios of  $Z_1$  and  $Z_2$ . To get the resistor values, use the value of  $A$  from Figure 3 in Formulas 1B or 2B.

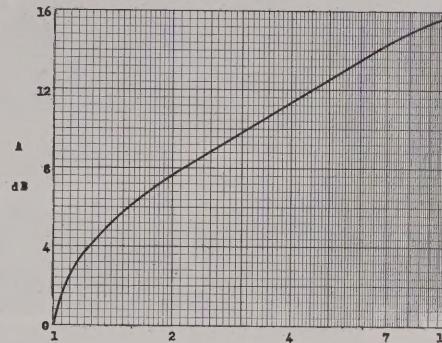


FIGURE 3  $Z_1/Z_2$

For example, suppose we want to feed a balanced remote telephone line from a portable console at 135 ohms. (This is a favorite way to flatten the frequency response of a wire line without adding an equalizer.) The console should work into a  $Z_1$  of 600 ohms; the  $Z_2$  feeding the line is 135 ohms. The ratio of 600 to 135 is 4.44, so Figure 4 gives us the minimum loss  $A$  as 11.9 dB. Using Formula 2B with an  $R_2$  of zero,  $R_3 = \sqrt{Z_1 \cdot Z_2} / \sinh A = \sqrt{600 \cdot 135} / \sinh 11.9 \text{ dB} = 258/1.82 = 142 \text{ ohms}$ .  $R_1 = (Z_1 / \tanh A - R_3)/2 = (600 / \tanh 11.9 \text{ dB} - 142)/2 = (600 / 0.86 - 142)/2 = (698 - 142)/2 = 278 \text{ ohms}$ .

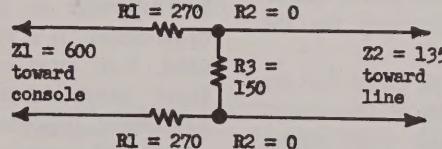


FIGURE 4

The nearest commercial equivalents of these resistors are 150 and 270 ohms. Figure 4 shows the final result. By using a pad we have avoided modifying the console or adding a transformer, at a cost of 11.9 dB of loss. There is usually enough extra gain available that we can afford this loss.

Attenuator design by the hyperbolic method described here is a good deal more convenient and faster than by the algebraic way. Try it and save some time!

<sup>1</sup>For example, *Reference Data for Radio Engineers*, H. H. Sams and Co., 5th ed., 1968, Chap. 10.

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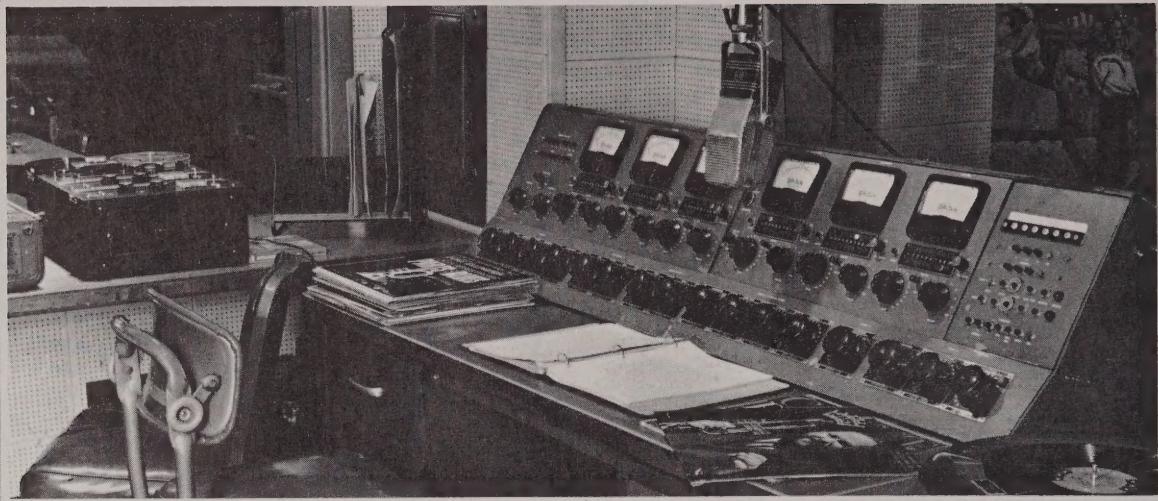


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## EDITORIAL

It seems a strange paradox that this year marks the 50th Anniversary of broadcasting. This, a year in which the men who inform, entertain, and sometimes shock, the nation's millions find themselves in the most troubled waters the industry has ever experienced. Hardly what one could call an atmosphere of celebration exists in broadcasting for the upcoming festivities.

It would take more than one page to list the issues that are now confronting the industry and the dozens of others that await at the Congressional doorstep. Strike applications, reduced political rates, subpoenaed news films, "unofficial" intimidations, and so on down the line. What to cover and what not to cover. How much good news and how much bad news to show. But the *coup de grace* has not yet arrived. It will shortly, though.

One gets the feeling that the word obscenity is going to make all these other issues seem like a mere passing fancy. FCC Chairman, Dean Burch, has stated publicly that he wants to have a test case on obscenity brought before the Commission in the near future, in an attempt to begin regulating the four-letter-worded poems and other items that have caused concern in Washington and audience circles, alike.

Chairman Burch and his associates attempted to sit down and create a list of the words they considered obscene and which would eventually be passed to the broadcaster as verbal taboos. Naturally, the project failed; as in the past, each individual had his own concept of what was obscene and what

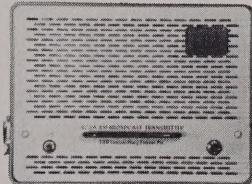
was not. All the FCC had done was begin to create the most obscene document in the history of American Government, as Chairman Burch admitted.

It is difficult to determine the direction that will eventually be followed in establishing obscenity guidelines for the broadcaster. If a rigid system of prohibiting certain words is used, then most certainly there will be times when one of these words, used in an unusual context, will not be considered obscene by a vast majority of the listeners and viewers. The only sure result will be chaos and an even busier Supreme Court schedule.

No, it must be the individual broadcaster who exercises a measure of restraint during this period of test case expectancy that now exists. It would be far better to avoid using the words that might be judged obscene than to have a Federal list or code that will be followed down to the last "horrifying" syllable.

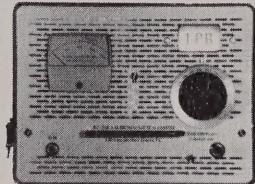
The bureaucrats that helped to write the Federal Communications Act in 1934 made sure that the use of profanity and obscenity was forbidden on the airwaves. Since they failed to mention what it was they actually meant by those two all-encompassing terms, it is now the present day broadcaster who must face the wrath of Congressmen, Commission Chairmen, listeners and viewers in a changing society. Now, *that's* obscene.

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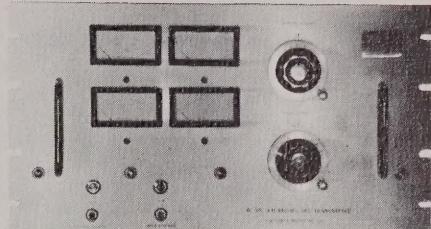
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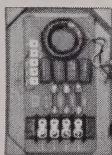
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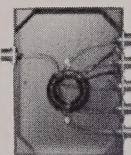


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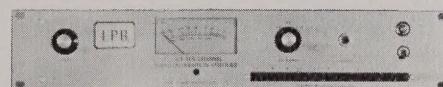


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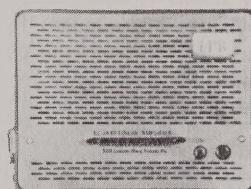
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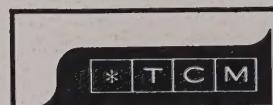
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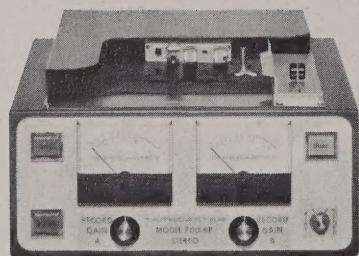


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